



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

good taste; and Sir H. Thompson briefly but earnestly gave the toast "The Patrons and Honorary Subscribers," which was responded to, in a few appropriate remarks, by Mr. C. Wentworth Dilke, M.P. The indefatigable Secretary, Mr. Stanley Lucas, read a very satisfactory list of donations and subscriptions (amongst which were 20 guineas from Lord Stanley), the whole amounting to about £250. The musical portion of the Festival was well sustained by Miss Agnes Zimmermann (pianoforte), who played Professor Bennett's musical sketch, "The Fountain," (encored) and Henselt's "Si oiseau j'étais," in her usually admirable style; Mr. Holmes (violin), who gave with much success a solo by Tartini; Miss Edith Wynne (who received an encore in Bishop's "Tell me, my heart"), Miss Arabella Smyth, Miss Marion Severn, and Mr. J. Lander. The glees were under the able direction of Mr. Coward; and Mr. C. E. Stephens accompanied the vocal music on the pianoforte with much skill and judgment.

#### PHILHARMONIC SOCIETY.

THIS old established Society, to which music and musicians owe so much in this country, has yielded to the popular demand for good music at a reasonable price, and moved from its aristocratic quarters in Hanover-square to the People's Music Hall in Regent-street, a step which we are glad to find has been attended with complete success, the subscription for the present season being far in advance of that of last year. The first concert, which took place at St. James's Hall, on the 10th ult., was in every respect an excellent one. Woelfl's *Symphony*, in G minor, with which the performance commenced, was a welcome resuscitation, which we cannot but think may be attended with good result; for however long works may be allowed to rest in oblivion which have once deservedly taken rank in the art, it is as firm a faith with us that good old music never dies, as that bad new music never lives. We can scarcely, perhaps, believe that this *Symphony* will ever be attractive to a mixed audience; but all who can appreciate the solid writing and constructive power of a real artist like Woelfl—and there are many such in the ranks of the Philharmonic subscribers—will thank this Society for once more allowing it a place in a concert. Respecting Mendelssohn's *Scotch Symphony*, we can have nothing to say, save that it was played throughout with the utmost effect. The other orchestral pieces were the overtures to *Euryanthe* and *Lodoiska*, both of which went to perfection. Herr Joachim's playing of Beethoven's *Violin Concerto* was, as usual, a complete realisation of the composer's idea, the demands upon the executive power of the performer being almost forgotten in a reading so thoroughly intellectual. Equally perfect too was his rendering of Schumann's *Abendlied* and a *Loure* and *Allegro*, in E, by Seb. Bach, all three of which were received with the warmest marks of approval. In the vocal department, Mdle. Anna Regan, a *débutante*, made a highly favourable impression, both in Mozart's "Non mi dir," and an air by Lotti, "Pur dicesti"; and Mr. Vernon Rigby gave the well worn "Salve! dimora," with much taste, the violin *obbligato* being excellently played by Mr. Viotti Collins. Mr. W. G. Cusins conducted with that intelligence and decision which he has invariably shown since his appointment as director of the orchestra. An analytical programme of the concert, ably written by Mr. G. A. Macfarren, was issued on this occasion, a feature which we think will add materially to the interest of these performances. The concert was attended by their Royal Highnesses the Princess Louise and Prince Arthur.

#### GENOA.

On the 6th of March, in the beautiful *Oratorio Dei Filippini*, was given the third of those Concerts of Sacred Music, which have been introduced each spring for the last three years by Maestro Lavagnino to his townsmen of the "superb" city. The performance on the present

occasion consisted of Haydn's *Imperial Mass*, No. 3, forming the first part of the concert. The solo and choral portions were undertaken chiefly by English amateur vocalists, assisted by Italian professional executants. The second part of the concert commenced with Mendelssohn's *Wedding March*, followed by Gounod's sublimely holy strain, *Nûel*, and a selection from Rossini's *Stabat Mater*, the whole concluding with Handel's noble "Hallelujah Chorus."

Italy's most distinguished living tenor singer, Ludovico Graziani, sang the aria "Cujus animam," and in the unaccompanied Quartett, "Quando Corpus," with his usual fire and earnest manner, while he was supported in the latter more refined piece of composition by three excellent amateurs, the four, combinedly, giving this quartett as it is rarely, alas, to be heard in Rossini's native land. Much credit must be awarded to the orchestral performers through the rest of the concert; thanks to the able training and conducting of Maestro Lavagnino, they accompanied with a delicacy and care not often obtained from them. It is to be hoped that the Genoese public may have the advantage of hearing such concerts of sacred music repeated again and again; and that the lovely Oratorio, so admirably fitted for musical treats of this kind, may be permanently devoted to the purpose. The municipality, to whom the Oratorio belongs, could not do better for the promotion of musical taste and beneficent objects; since the numerous attendance on the present occasion, when the performance was given in aid of the funds of the Blind Asylum, showed how attractive a musical performance in furtherance of charity proved, while taking place in this perfectly adapted spot.

At the forty-seventh annual meeting of the Society of British and Foreign Musicians, lately held at the Office, in Rathbone-place, the chairman, Mr. John Henry Klitz, warmly congratulated the members upon the prosperous results which had attended the working of the Society during the past year. In addition to providing a fund for its members during sickness, superannuating those unable to follow their profession, and allowing a sum of money in case of the death of a member, or of a member's wife, a wish was numerously expressed that a fund might be raised for the widows and orphans of deceased members. We sincerely hope that the laudable efforts of a Society which has been silently effecting so much good since 1822, may be crowned with the utmost success, and shall be at all times glad if we can aid in making its claims upon the sympathy of the profession and the public more extensively known.

MISS JANET HAYDON lately gave a successful Concert at the Horns, Kennington, when she sang with much effect Ganz's "Nightingale's Trill," which was encored. Miss Julia Elton, Miss Ellen Glanville, and Mr. Richard Temple were included amongst the vocalists; and the instrumental pieces were a couple of flute solos, well played by Mr. E. Butler. The Walworth Glee Union sang some glees and part-songs with spirit and precision, and were much applauded. Mr. John Harrison was the accompanist.

THE re-organisation of the Musical Society of London has now, we understand, been decided upon, the names of thirty gentlemen having been enrolled as Fellows, the subscriptions from whom (which have been already paid), are to form a reserve fund. The Society is to consist of not more than 100 Fellows, with a subscription of ten guineas: and Associates will be admitted on undertaking to pay an annual subscription of one guinea for three years. Messrs. A. Blunt, W. H. Cummings, C. L. Hutchings, A. H. Littleton, F. Maitland, Sir W. Mitchell, and V. de Pontigny are on the Council; and there are many other excellent names amongst those who have already come forward to aid in the good work. We are glad to find that Signor Randegger has been appointed

Conductor. All interested in the advance of good music must wish the Society every success.

UNDER the title of "Musical Winter Evenings" a series of four Concerts was commenced at St. George's Hall, on the 2nd ult., the performance, however, strangely enough, taking place in the afternoon. Mozart's Quartett, in D minor, and Beethoven's, in E minor, were well rendered by Messrs. Holmes, Folkes, Burnett, and Signor Pezze; as was also Hummel's Trio, in E flat, by Mr. Holmes, Signor Pezze, and Mr. Lindsay Sloper. The last named artist (who, although one of our best resident pianists, is scarcely ever heard in public) gave Mendelssohn's *Capriccio*, in E major, with excellent effect, and Miss Watts was highly successful in all her vocal solos.

WE are requested to state that Mr. F. N. Löhr has been appointed Hon. Conductor of the Plymouth Amateur Vocal Association, in the room of Mr. Cottman, who has resigned.

A VERY successful Amateur Concert was given on the 18th ult., at St. Thomas's School-room, Hemingford-road, Islington, for a church purpose. The principal vocalists were Misses Quéstel, Rosabella Shackell, Scamell, E. Seward, and Freeman; Messrs. Burgess Perry, J. W. Belcher, and Moss. All acquitted themselves in a thoroughly artistic manner, and gave great delight to a crowded audience. Miss Giles (organist of St. Thomas's) proved herself an admirable accompanist, and Mr. J. T. Cooper conducted the choir in the part-songs, choruses, &c., with much ability.

ON the 8th ult. an Exercise, composed by Mr. Bunnett, for the degree of Doctor of Music, was performed, with the utmost success in the chapel of Trinity College, Cambridge, in the presence of Professor Sterndale Bennett. The work consists of thirteen movements; and is said to be effectively written, both for the orchestra and voices, the eight-part chorus at the end being described as an excellent specimen of contrapuntal ingenuity. We trust that this composition of Mr.—now Doctor—Bunnett may shortly be heard at a public concert.

A CONCERT was given at the Vestry Hall, Chelsea, on Monday, the 8th ult., in aid of the Chelsea Benevolent Society, Miss Blanche Reeves, Miss Pembroke, Mr. Percival, Mr. Thornton, Mr. Collins, and Mr. O. Christian, being the principal vocalists. Miss Reeves was successful in "The Old Cottage Clock" (Molloy), and Miss Pembroke gave "The Storm" (Hullah) in excellent style. Mr. Christian sang "The Village Blacksmith" (Weiss) with much effect, and several glees were given by the Westminster Glee Club. Mr. J. Turle Lee was accompanist.

AS we anticipated, the verdict against Mr. Sims Reeves, which was recorded at the late trial at Cheltenham, has been reversed as soon as the facts of the case were fully placed before the jury. That these facts were as duly authenticated before as they have been since, might have been made sufficiently obvious at the first trial had the medical certificate been admitted as evidence. According to the document, from an accredited member of the medical profession, which was produced in court, Mr. Reeves was "suffering from a severe cold and sore throat," so that "it would have been highly dangerous for him to leave the house." In spite of this official assurance that Mr. Reeves was incapacitated from singing, however, it was decided that he ought to have sung, and he was cast in damages to the amount of £23, and £10 fine for his non-appearance in Court. To appeal against this decision it was necessary to have a new trial; and Mr. Reeves was compelled to travel down to Cheltenham, when he should have been singing at Mr. Leslie's concert, to repeat what his medical attendant had certified. To call this injustice would be scarcely expressing our real opinion on this case,—it is a positive act of oppression; and one to which we believe no other eminent vocalist would be

subject. The emolument arising from the exercise of so exceptional a talent as that of Mr. Reeves must necessarily be large; but if an ulcerated sore throat is to be paid for, not only by the abandonment of a lucrative engagement, but by the payment of heavy damages for the non-performance of a contract which he is physically prevented from fulfilling, there will be small chance for any singer of being able to provide for a time when those splendid faculties which have delighted thousands can no longer be made available.

MR. GREENHILL'S Concert took place at the Beethoven Rooms, on Thursday evening, the 18th ult. The programme was well arranged. Miss Robertine Henderson, Madame Emmeline Cole, Mdlle. Erna Steinhagen, Messrs. Greenhill, Carter, Maybrick, Herr Stepan, and Mr. Orlando Christian contributed songs and ballads. Among the concerted pieces were Mozart's Sestetto, *Sola, Sola* (which was exceedingly well given), and a Quintette, from the *Rival Beauties*, "With surprise she's confounded." The Trio, "I Naviganti," by Randegger, sung by Madame E. Cole, Mr. Greenhill, and Mr. O. Christian, was heartily encored. Mdlle. Steinhagen and Herr Stepan were also highly successful in Mozart's Duet, *Crudel Perchè*. Mr. Walter Bache was the solo pianist, and Signor Alberto Randegger was conductor. Altogether the concert was a very successful one.

A HIGHLY interesting series of four lectures, on "Sacred and Secular Art, as exemplified in Music," has been lately delivered by Mr. G. A. Macfarren, at the London Institution. Considering music in its twofold application to sacred and secular subjects, the lectures were thus arranged:—No. 1, "Church Music"; No. 2, "The Opera"; No. 3, "The Oratorio"; and No. 4, "Chamber Music." An efficient choir, under the direction of Mr. J. Proudman, illustrated the first lecture with an excellent selection of sacred music, amongst which we may mention a well-written hymn, with varied accompaniment, the composition of the lecturer, which was encored. The illustrations for the second lecture were entirely taken from Mozart's opera, *Don Giovanni*; and, for the third, from Handel's *Jephtha*, and Mendelssohn's *Hymn of Praise*. The fourth lecture included some instrumental selections, Mr. Walter Macfarren performing with much effect some specimens from the pianoforte works of Bach, Scarlatti, Mendelssohn, Sterndale Bennett, &c., and also joining Herr Carl Deichmann in one of Beethoven's Sonatas for Pianoforte and Violin. The vocalists were Miss Annie Sinclair, Miss Banks, Madame Patey-Whytock, Mr. Wilbye Cooper, Mr. George Perren, Mr. Ralph Wilkinson, Mr. Renwick, Mr. Patey, &c. The lectures were listened to with earnest attention by a most appreciative audience.

AT a dinner given to the Organist and Choirmen of St. Botolph's, Bishopsgate, on the 27th February (by a member of the choir), a testimonial, consisting of a large and handsomely framed photographic group of the choir, together with several volumes of musical works, was presented to the choir-master, Mr. W. J. Shoosmith, in recognition of his zeal in the performance of his duties, and as a mark of personal regard.

THE eighth annual Concert of the Military Band connected with Messrs. Broadwood and Sons' pianoforte manufactory, took place at the Pimlico Rooms, on Friday evening, the 13th ult. The band had the valuable aid of the following artists and amateurs: Miss Mabel Brent, Miss Helen Barron, Messrs. Ainsworth, Oxley, Weldon, F. Sullivan, and Stein; Mr. Lazarus (clarinet), Master Dove (cornet), Mr. Franklin Taylor and Mr. C. S. Cook (pianoforte), with Mr. Twyford Taylor as accompanist. The band was conducted by Mr. Sibold, the bandmaster. The performances generally were very satisfactory, and gave much pleasure to a crowded audience.

THE organ at St. Luke's Church, Berwick-street, Oxford-street, we are informed, has been erected

by the Messrs. Bryceson from a specification prepared by Mr. Augustus L. Tamplin, organist and director of the choir at that church, and carried out under the personal superintendence of that gentleman. The organ presents many novelties in its composition. Intended to fill the requirements of an elaborate choral service, and also to serve for solo playing, it answers most admirably, and will be amply sufficient until the more comprehensive instrument can be provided. The Tremolo pedal is arranged to set in motion whichever of the tremulant actions happens to be drawn; so that, although a Tremolo draw-stop is drawn; its corresponding tremulant does not act until the pedal is depressed. The advantages of this system are obvious.

MR. ALBERT JAMES gave a Concert at the Beaumont Institution, Mile End, on the 8th ult., assisted by Misses Kate Frankford, L. Simester, M. Bohn, A. Limmington, and Lucy Franklein, Messrs. T. Ainsworth and Lewis Thomas. The programme was well selected, and highly appreciated by a numerous and select audience. Mr. James's songs were "The Message," and Balfe's ballad, "We may be happy yet," both of which were encored. Mr. Alfred Carder accompanied, and also played Ascher's "Chant des Naiades" on the pianoforte very effectively.

On the 17th ult., being St. Patrick's Day, Miss Berry-Greening gave an evening Concert at St. James's Hall, the programme being exclusively confined to music in some manner related to Ireland and the Irish. As might be expected, the selection was mainly composed of Moore's melodies, which were either sung as solos, or as arrangements for four voices. Mesdames Rudersdorff and Patey-Whytock and Miss Berry-Greening were amongst the lady vocalists, all of whom thoroughly aroused the enthusiasm of the audience in their respective solos; and the same may be said of Messrs. Cummings, Patey, Herr Stepan, &c., who exerted themselves with much success in the cause. The four-part arrangements were well sung by the Quaver Glee Union; and Messrs. J. F. Barnett (pianoforte) and Viotti Collins (violin) performed Fantasias on Irish melodies with the utmost effect. As usual at these entertainments, the length of the programme did not deter the audience from insisting upon a large portion of it being sung over again.

THE death of Hector Berlioz, which took place in Paris during the past month, will have but little effect upon art or artists; for, although in music he thought as deeply, and worked as earnestly, as any who have left an immortal name, his compositions never took a permanent hold upon the public mind. His best works are two Symphonies, *Harold in Italy*, and *Romeo and Juliet*, which, although filled with undoubted proofs of fragmentary talent, are now but little known. He had a thorough command of orchestral resources, and an instinctive perception of all that was beautiful in art; but there can be little doubt that he will be more remembered by his able and acute contributions to musical criticism than by any of the compositions with which he hoped to revolutionize the world.

WE understand that Signor Randegger and Signor Ferrari have been recently appointed Professors of Singing at the Royal Academy of Music.

ON Tuesday Evening, the 23rd ult., a Concert of Sacred Music was given in the School Room, in connection with Trinity Church, Hoxton, under the able conductorship of Mr. Hawks. The programme comprised selections from the works of Handel, Mozart, Rossini, &c. Mr. Simson, organist of the Parish Church, Shoreditch, presided at the pianoforte with his accustomed success. Great satisfaction was given by the admirable manner in which the choir and band rendered Mozart's "Gloria in Excelsis," and Rossini's "To Thee, great Lord." Miss A. A. Courtenay, Miss Grace, Miss Hume, and Madlle. Fauquez, deserve especial mention for the effective man-

ner in which they sang their different parts. The Concert terminated with the "Hallelujah" chorus.

THE South Norwood Musical Society gave an excellent Concert, on Monday the 22nd ult., of which the chief portion was Mendelssohn's *Athalie*. Miss Kate Frankford, Miss Whitaker, and Miss Manvell, were the principal vocalists, and the Rev. W. Taylor Jones, of Sydenham College, the reader. Having already performed the work twice in a less favourable room, many of the singers were well acquainted with their parts, and sang with much spirit and interest. The performance was one of very high merit. In the second part of the concert, some vocal solos were effectively given by Mrs. Leete and Mr. James Batten. Mr. W. J. Westbrook conducted, and Mr. J. S. Bates was at the pianoforte.

## Reviews.

NOVELLO, EWER AND CO.

*O come near to the Cross.* Motett. Composed by Charles Gounod.

THIS Motett, being one of the latest works of the distinguished composer of *Faust*, cannot fail to be interesting to the numerous admirers of the French musician. And we are sure that interest will soon deepen into admiration upon a careful examination of its merits. In tenderness and pathos, in grandeur and sublimity, it comes in no degree behind the greatest compositions we have hitherto received from his pen. It is a somewhat significant proof of the estimation in which it is held by its composer, that he inscribed it to his brother-in-art, Hector Berlioz. We cannot but agree that it is a bond worthy to unite two artists of such eminence.

The opening phrases of symphony are among the most remarkable that have ever come under our notice. The few long drawn sighs with which it commences, gradually give way to the most utter *abandon* of grief, afterwards settling down to a somewhat calmer contemplation of the great mystery of the Redemption. As the last chords fade into silence, a subdued sound of unaccompanied voices falls gently upon the ear, crying, "O come near to the Cross, whereon hangs our Redeemer. Ye faithful, shed your tears, for your Lord pours His life-blood for the world's salvation. O behold, as ye weep, your Lord hung on His Cross, the spotless victim." Here the accompaniment quietly steals in, with tones full of sympathetic grief; and after a series of remarkable progressions, the first section closes in the key in which it began. Following closely upon this, a fugal point is led off, which, though not new in itself (being identical with the subject of Bach's Pianoforte Fugue, in E major, Croft's "God is gone up," and numerous other things), yet by its peculiar rhythmical arrangement, produces an effect as original as it is satisfactory. Some startling harmonies to the words, "With scourges he is torn," played by the orchestra *fortissimo*, add intense point to the words. After a short phrase in unison for violins, we are brought to a charming movement in D major (the first time the major key has been heard), giving that indication of hope which must ever characterize the prayer of a true Christian: the effect of this is very much enhanced by the fact of its being set to the most simple diatonic harmonies, and it forms a striking contrast to that which has immediately preceded it. As an instance of the power which this composer occasionally exercises of producing original and beautiful effects from comparatively old materials, we may point to the sequence to the words, "In joy, and love, and peace!" After some detached notes on the drum, the voices again steal in with weird and mysterious effect "Soon, ah, soon from the grave shall Thy all quick'ning Spirit call us to life again;" the quietude of which is suddenly broken by exclamations of "Lord, our Redeemer, O hear our petition, bow Thine Ear to our prayer, grant us life eternal." These phrases are worked up in a gradual *crescendo*, which culminate only in the last vocal phrase.